The Curtis Institute of Music

Catalogue

1933 - 1938

The Curtis Institute of Music

BULLETIN

1933 - 1935

RITTENHOUSE SQUARE

PHILADELPHIA, PENNSYLVANIA

Photograph by Albert Petersen

DR. JOSEF HOFMANN

Director

The Curtis Institute of Music, founded in 1924 by Mary Louise Curtis Bok, receives its support from The Mary Louise Curtis Bok Foundation.

The Institute is operated under a Charter of the Commonwealth of Pennsylvania and is fully accredited for the conferring of Degrees.

The Institute is duly approved by the United States Government as an institution of learning for the training of non-quota foreign students, in accordance with the Immigration Act of 1924.

Tuition is free.

OFFICERS

President

MRS. MARY LOUISE CURTIS BOK

Vice-President

PHILIP S. COLLINS

Secretary

CARY WILLIAM BOK

Treasurer

WILLIAM CURTIS BOK

BOARD OF DIRECTORS

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WILLIAM CURTIS BOK
CARY WILLIAM BOK
DR. JOSEF HOFMANN

EXECUTIVE STAFF

LORA TROLL ..... *Business Assistant to the Director*
EDA TROLL ..... *Secretary to the Director*
DOROTHY LYNCH ..... *Student Counselor*
MARJORIE WINN ..... *Librarian*
JANE HILL ..... *Registrar*
H. W. EASTMAN ..... *Comptroller*
W. CREARY WOODS ..... *Publicity, Concerts and Radio*

THE FACULTY

1933 - 1935

VOICE

Emilio deGogorza — Harriet van Emden

Max Pons, *Coach*

PIANO

Dr. Josef Hofmann

David Saperton — Isabelle Vengerova

Abram Chasins, *Piano Grade B*

VIOLIN

Efrem Zimbalist — Léa Luboshutz

VIOLA

Dr. Louis Bailly — Max Aronoff

VIOLONCELLO

Felix Salmond

HARP

Carlos Salzedo

ACCOMPANYING AND TWO-PIANO LITERATURE

Harry Kaufman

CHAMBER MUSIC

Dr. Louis Bailly

OPERA

Fritz Reiner, *Conductor*

Sylvan Levin, *Coach* — Boris Goldovsky, *Coach*

THE FACULTY - 1933-1935, *Continued*

ORCHESTRA

Fritz Reiner, *Conductor*

Alexander Hilsberg, *Strings*
*Anton Torello, *Double Bass*
*William Kincaid, *Flute*
*Robert McGinnis, *Clarinet*
*Marcel Tabuteau, *Oboe*
*Ferdinand del Negro, *Bassoon*

Marcel Tabuteau, *Winds*
*Anton Horner, *Horn*
*Saul Caston, *Trumpet*
*Charles Gerhard, *Trombone*
*Philip Donatelli, *Tuba*
*Oscar Schwar, *Percussion*

CONDUCTING

Fritz Reiner

THEORY

Renée Longy Miquelle

* * * *

LANGUAGES

Placido de Montoliu, *Italian and Spanish*
Martha Türk, *German*
Mary Shumway, Ph.D., *German*
René Daudon, *French*
Mary Wesner, A.B., *English* and *Latin*

* * * *

Tutors

Mary Shumway, Ph.D.
Mary Wesner, A.B.

* 1934-35.

Students receive individual instruction. The courses are not rigid, and the curriculum is adjusted to each student's needs. The major subjects are:

VOICE	CHAMBER MUSIC
PIANO	ACCOMPANYING
VIOLIN	HARP
VIOLA	CONDUCTING
VIOLONCELLO	OPERA

ORCHESTRA INSTRUMENTS

The supplementary subjects are:

Piano, Grade B
Coaching and Repertoire
Diction
Theory
Languages

Two or more major subjects may be carried, such as VOICE and OPERA; VIOLIN, VIOLA or 'CELLO and CHAMBER MUSIC; an instrument and CONDUCTING.

Piano, Grade B, is a required subject for every student except those majoring in Piano.

All students of Orchestra Instruments are required to attend orchestra classes.

Theory embraces solfège, dictation, harmony, rhythm, ear training, and score reading.

Students have frequent opportunity for public appearance, both solo and ensemble, as part of their training. This is provided through the following channels:

An annual series of radio concerts broadcast weekly over the Columbia chain

The Curtis Institute Concert Course

Public concerts by The Curtis Symphony Orchestra

An annual series of chamber music concerts in the Philadelphia Museum of Art

* * * *

Students are permitted, at the discretion of the Director, to accept professional engagements.

* * * *

Concert Management
The Curtis Institute Concert Bureau, Philadelphia

REQUIREMENTS FOR ENTRANCE EXAMINATIONS

Applications from students who, at the time of their application, are enrolled as students of other musical institutions, or are studying with private teachers, will not be considered for auditions at The Curtis Institute of Music unless recommended by the respective institutions or teachers.

The entrance requirements are presented here in a general form, allowing the applicant latitude in the selection of works to be presented for examination. While the choice of compositions is important, the manner of performance carries far greater weight. The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown in the examination, rather than upon the degree of advancement already attained. Admission is limited to those applicants whose natural musical talent gives promise of development to a point of artistic achievement. Selection from among the applicants is made by competitive elimination. The examiners do not assume the obligation of hearing all that an applicant is required to have in readiness for examination.

VOICE

The applicant must possess an exceptionally good voice, health, vitality, musical talent and personality. In addition, the applicant should have at least an elementary knowledge of music and of piano, while some knowledge of languages is very desirable.

Four selections from operatic arias, oratorios or songs, showing the range and power of the voice, should be submitted from memory. The selections should be chosen from the works of the following composers: Parisotti, Händel, Schubert, Schumann, Franz, Brahms, Strauss, Tschaikowsky, Rachmaninoff, Fauré, Debussy, Duparc, Mozart, Bizet, Saint-Saëns, Puccini, or Wagner.

Applicants should not be over twenty-three years of age.

PIANO

Applicants must play from memory a Three-part Invention or a Prelude and Fugue from The Well-Tempered Clavichord of Bach; a Beethoven sonata, complete; two selections—one slow and one brilliant—from the works of Chopin or Schumann (preferably Chopin).

Applicants should not be over twenty years of age.

VIOLIN

Applicants should have a precise knowledge of the positions and the change of positions, double notes, and a complete command of scales and the usual ways of bowing. They should be able to play selected studies from Kreutzer, Rode and Fiorillo, and one or more concertos from the works of the following composers: de Bériot, Viotti, Spohr, or Vieuxtemps. Selections should be submitted from memory.

Applicants should not be over twenty years of age.

VIOLA

Applicants must have some knowledge of the clefs, positions, scales and arpeggios; and be familiar with some of the standard violin studies such as those of Kreutzer and Rode, and also Campagnoli's 41 Caprices, Opus 22, which are especially written for the viola. They should also be able to play one movement of Firket's or Hans Sitt's Concertos.

Applicants should not be over twenty-five years of age.

VIOLONCELLO

Applicants must be able to play satisfactorily all major and minor scales and arpeggios; also, a fast and a slow movement from a Bach Suite. They may choose for a second composition one movement of a concerto from the standard repertoire or one movement from a sonata for piano and violoncello, classical or modern. It is desirable, but not obligatory, that selections be submitted from memory.

Applicants should not be over twenty years of age.

CHAMBER MUSIC

Applicants must possess a good ear, be able to read fluently at sight from standard works of chamber music, and show command of the instrument of their selection.

Applicants should not be over thirty years of age.

ACCOMPANYING

Applicants must demonstrate sufficient pianistic ability to play satisfactorily some of the more difficult studies of Cramer, Clementi-Tausig, or Czerny, Opus 740; be able to read at sight, with a certain degree of accuracy, such accompaniments as the Examiners may choose, and have a fair knowledge of the standard violin, 'cello and song literature.

HARP

Applicants should possess a knowledge of the principles of modern harp playing and be familiar with its "fundamental position" and "symbols." Knowledge of piano playing is desirable. Applicants should submit from memory two works of contemporary composers and two transcriptions from the classics.

Applicants should not be over twenty years of age.

ORCHESTRA

Applicants must possess an elementary knowledge of music, a good ear, a good sense of rhythm, be able to read at sight, and show talent and aptitude for the instrument of their selection.

Applicants should not be over thirty years of age.

CONDUCTING

Applicants must possess an accurate ear, a developed rhythmic sense, and a theoretical knowledge of the range and technique of orchestral instruments in the modern orchestra. They must be able to transpose at sight and demonstrate a knowledge of harmony and musical form.

Applicants must likewise show familiarity with classical and romantic orchestral literature and be able to read scores fluently at the piano, such as the nine symphonies of Beethoven; the C major, E flat major and G minor symphonies of Mozart; the four symphonies of Brahms; and the overtures of Weber, Mendelssohn and Wagner.

OPERA

Applicants must possess a good voice and be well advanced in the art of singing. They should give evidence of a musical background, general musicianship, and some knowledge of opera repertoire. They must be able easily to read music at sight. A knowledge of languages is desirable.

They should have a good stage presence and sound physique.

Applicants should not be over thirty years of age.

THE CALENDAR

1933-1934

School Year begins ..... October 2, 1933
School Year ends ..... May 31, 1934

Holidays

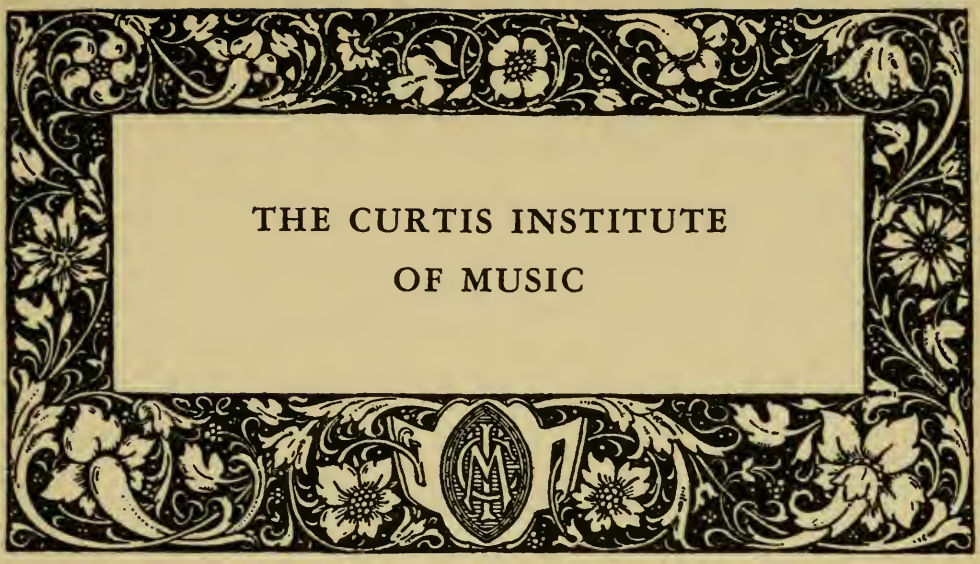
Thanksgiving Day ..... November 30, 1933
Christmas vacation ..... December 23, 1933, through January 2, 1934
Washington's Birthday ..... February 22, 1934
Easter vacation ..... March 30 through April 8, 1934
Memorial Day ..... May 30, 1934

1934-1935

School Year begins ..... October 1, 1934
School Year ends ..... May 31, 1935

Holidays

Thanksgiving Day ..... November 29, 1934
Christmas vacation ..... December 22, 1934, through January 1, 1935
Washington's Birthday ..... February 22, 1935
Easter vacation ..... April 19 through 28, 1935
Memorial Day ..... May 30, 1935



1935-1936

THE
CURTIS INSTITUTE OF MUSIC

CATALOGUE
1935-1936

RITTENHOUSE SQUARE
PHILADELPHIA · PENNSYLVANIA

THE CURTIS INSTITUTE OF MUSIC

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MRS. MARY LOUISE CURTIS BOK
Founder and President

DR. JOSEF HOFMANN
Director and Dean

PURPOSE

TO HAND DOWN
THROUGH CONTEMPORARY MASTERS
THE GREAT TRADITIONS OF THE PAST

TO TEACH STUDENTS TO BUILD
ON THIS HERITAGE FOR
THE FUTURE

Privileges Enjoyed by Students of The Curtis Institute

Free tuition.

Individual instruction by world-famous artists.

Financial aid when warranted.

Steinway grand pianos, string and wind instruments for home practice.

Preparatory public and radio performances.

Summer study for students of outstanding merit, under the artistic supervision of their major teachers.

Curtis Institute Graduates Who Qualify Receive

The Diploma of The Curtis Institute of Music.

The Degree of Bachelor of Music.

The Degree of Master of Music.

Introductory public appearances here and abroad.

Individual coaching in preparation for specific engagements.

Continued use of instruments owned by the Institute.

Continued use of music from the Library of the Institute.

Assistance in obtaining engagements by The Curtis Institute Concert Management.

PUBLIC AND RADIO ACTIVITIES OF CURTIS INSTITUTE STUDENTS AS PART OF MUSICAL EDUCATION

Radio—Student-soloists, ensemble groups and the Curtis Orchestra composed of students, participate in twenty to thirty programs each season which are broadcast from Casimir Hall (the Institute Auditorium) and the radio studios in Philadelphia over the Columbia Broadcasting System.

Concert Course—Students appear before educational and civic organizations within a hundred-mile radius of Philadelphia.

Orchestra—The Curtis Symphony Orchestra gives regular radio and other public concerts.

Chamber Music—Students in chamber music appear in public and over the radio.

In addition to the foregoing curricular public activities, students are permitted at the discretion of the Director to accept professional engagements.

Officers

MRS. MARY LOUISE CURTIS BOK
President

PHILIP S. COLLINS
Vice-President

CARY W. BOK
Secretary

CURTIS BOK
Treasurer

Board of Directors

MRS. MARY LOUISE CURTIS BOK

CARY W. BOK
CURTIS BOK
MRS. EDITH EVANS BRAUN
PHILIP S. COLLINS
MRS. JENNIE M. FELS
DR. JOSEF HOFMANN

Executive Staff

•

JOSEF HOFMANN, MUS. D.
Director and Dean

MRS. DOROTHY LYNCH
Assistant to the Director

MRS. SARAH HETTINGER
Librarian

MISS JANE FAIRFAX HILL
Registrar

H. W. EASTMAN
Comptroller

W. CREARY WOODS
Publicity, Concerts and Radio

In Memoriam

MARCELLA SEMBRICH

1858 - 1935

EMIL MLYNARSKI

1870 - 1935

THE FACULTY

Voice

EMILIO DE GOGORZA

HARRIET VAN EMDEN

Piano

JOSEF HOFMANN, *Mus. D.*

DAVID SAPERTON

ISABELLE VENGEROVA

Violin

EFREM ZIMBALIST

LÉA LUBOSHUTZ

ALEXANDER HILSBERG

Viola

DR. LOUIS BAILLY

MAX ARONOFF

Violoncello

FELIX SALMOND

Harp

CARLOS SALZEDO

Organ

ALEXANDER MC CURDY, JR.

THE FACULTY . . . *Continued*

Accompanying and Two-Piano Literature
HARRY KAUFMAN

Chamber Music
DR. LOUIS BAILLY

Woodwind Ensemble
MARCEL TABUTEAU

Orchestra
FRITZ REINER, *Conductor*

ALEXANDER HILSBERG, *Strings*
ANTON TORELLO, *Double Bass*
WILLIAM KINCAID, *Flute*
ROBERT Mc GINNIS, *Clarinet*
MARCEL TABUTEAU, *Oboe*
FERDINAND DEL NEGRO, *Bassoon*
MARCEL TABUTEAU, *Winds*
ANTON HORNER, *Horn*
SAUL CASTON, *Trumpet*
CHARLES GERHARD, *Trombone*
PHILIP DONATELLI, *Tuba*
OSCAR SCHWAR, *Percussion*

Conducting
FRITZ REINER
BORIS GOLDOVSKY, *Assistant*

Operatic Acting
WILHELM VON WYMETAL, JR.

Composition
ROSARIO SCALERO

THE FACULTY . . . *Continued*

Harmony and Counterpoint
(Elementary)
ANNE-MARIE SOFFRAY

Solfège
RENÉE LONGY MIQUELLE

Piano
Grade B
NADIA REISENBERG
MARTHA HALBWACHS MASSÉNA
JOSEPH LEVINE
WILLIAM HARMS

Vocal Repertoire
MAX PONS
SYLVAN LEVIN
BORIS GOLDOVSKY

Stage Deportment
PLACIDO DE MONTOLIU

Languages and Diction
MARY WESNER, A. B., *English and Latin*
RENÉ DAUDON, *French*
MARY SHUMWAY, PH. D., *German*
MARTHA TÜRK, *German*
PLACIDO DE MONTOLIU, *Italian and Spanish*

Academic Tutors
MARY SHUMWAY, PH. D.
MARY WESNER, A. B.

STUDIES

The courses are not rigid, the curriculum being adjusted to each student's needs.

The major subjects are:

Voice
Piano
Violin
Viola
Violoncello
Harp
Organ
Accompanying
Two-Piano Literature
Chamber Music
Woodwind Ensemble
Orchestra Instruments
Conducting
Opera
**Composition*

The supplementary subjects are:

Piano GRADE B
***Solfège*
Harmony and Counterpoint (ELEMENTARY)
Vocal Repertoire
Stage Deportment
Diction
Languages and other Academic Studies

*The major subject Composition includes the study of Elements and Forms of Musical Expression, Counterpoint, Instrumentation and Orchestration.

**Solfège embraces Ear Training, Chord Formation and Progressions, Rhythm, Sight Reading, Transposition and Score Reading.

STUDIES . . . *Continued*

Obligatory Subjects

Piano, Grade B, is a required subject for every student except those majoring in Piano and Accompanying.

Chamber Music is a required supplementary subject for students of Piano, Accompanying and String Instruments. Students of Voice, Harp and Wind Instruments are required to rehearse with Chamber Music groups when called upon.

All students of solo String Instruments as well as students of Orchestra Instruments are required to attend orchestra classes.

APPLICATION FOR ADMISSION TO THE CURTIS INSTITUTE

Before being granted an audition, applicants are required to file application forms and to answer completely all questions contained therein. These forms must be signed by three persons qualified to express an opinion of the applicant's musical attainments and must be accompanied by birth certificate, physician's certificate of health, and a photograph of the applicant.

Auditions are held in April, with applicants accepted being enrolled the following October. *To receive an audition in April 1936, the completed application form must be received at the offices of the Institute not later than March 14, 1936.*

Applicants enrolled as students at other schools of music, or studying with private teachers will not be given auditions unless recommended by the respective schools or teachers.

Application forms may be had upon request.

Address all communications to

THE CURTIS INSTITUTE OF MUSIC
Rittenhouse Square, Philadelphia, Pennsylvania

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General Information

Information concerning rentals and living expenses may be obtained from the office of the Assistant to the Director. Students will be advised and assisted in obtaining suitable living accommodations, and will also, when necessary, be directed to physicians and dentists.

Students may consult the Assistant to the Director regarding their personal problems.

REQUIREMENTS FOR ENTRANCE EXAMINATIONS

The entrance requirements are presented here in a general form, allowing the applicant latitude in the selection of works to be presented for examination. While the choice of composition to be played at an audition is important, the manner of performance carries far greater weight. The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown in the examination, rather than upon the degree of advancement already attained.

Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

The examiners do not assume the obligation of hearing all that an applicant is required to have in readiness for examination.

Accompanists are provided for vocal and instrumental applicants.

The examiners are not obligated to comply with requests for criticism of applicants not accepted.

Voice

The applicant must possess a good voice, health, vitality, musical talent and personality. In addition, the applicant should have at least an elementary knowledge of music and of piano, while some knowledge of languages is desirable.

Four selections from operatic arias, oratorios or songs, showing the range and power of the voice, should be submitted from memory. The selections should be chosen from the works of the following composers: Parisotti, Händel, Schubert, Schumann, Franz, Brahms, Strauss, Tschaikowsky, Rachmaninoff, Faurè, Debussy, Duparc, Mozart, Bizet, Saint-Saëns, Puccini, or Wagner.

Applicants should not be over twenty-three years of age.

REQUIREMENTS FOR ENTRANCE EXAMINATIONS . . . *Continued*

Piano

Applicants must play from memory a Three-part Invention or a Prelude and Fugue from The Well-tempered Clavichord of Bach; a Beethoven sonata, complete; two selections—one slow and one brilliant—from the works of Chopin or Schumann (preferably Chopin).

Applicants should not be over twenty years of age.

Violin

Applicants should have a precise knowledge of the positions and the change of positions, double notes, and a complete command of scales and the usual ways of bowing. They should be able to play selected studies from Kreutzer, Rode and Fiorillo, and one or more concertos from the works of the following composers: de Bériot, Viotti, Spohr, or Vieuxtemps. Selections should be submitted from memory.

Applicants should not be over twenty years of age.

Viola

Applicants must have some knowledge of the clefs, positions, scales and arpeggios; and be familiar with some of the standard violin studies such as those of Kreutzer and Rode, and also Campagnoli's 41 Caprices, Opus 22, which are especially written for the viola. They should also be able to play one movement of Firket's or Hans Sitt's Concertos.

Applicants should not be over twenty-five years of age.

REQUIREMENTS FOR ENTRANCE EXAMINATIONS . . . *Continued*

Violoncello

Applicants must be able to play satisfactorily all major and minor scales and arpeggios; also, a fast and a slow movement from a Bach Suite. They may choose for a second composition one movement of a concerto from the standard repertoire or one movement from a sonata for piano and violoncello, classical or modern. It is desirable, but not obligatory, that selections be submitted from memory.

Applicants should not be over twenty years of age.

Harp

Applicants should possess a knowledge of the principles of modern harp playing and be familiar with its "fundamental position" and "symbols." Knowledge of piano playing is desirable. Applicants should submit from memory two works of contemporary composers and two transcriptions from the classics.

Applicants should not be over twenty years of age.

Organ

The following should be submitted from memory: (a) fugue or principal movement from a sonata or symphony, (b) a trio, (c) a scherzo and (d) a slow movement.

Applicants must also play the following on the piano: (a) a study, and (b) a nocturne or other slow movement.

Applicants should not be over twenty-five years of age.

REQUIREMENTS FOR ENTRANCE EXAMINATIONS . . . *Continued*

Accompanying

Applicants must demonstrate sufficient pianistic ability to play satisfactorily some of the more difficult studies of Cramer, Clementi-Tausig, or Czerny, Opus 740; be able to read at sight, with a certain degree of accuracy, such accompaniments as the examiners may choose, and have a fair knowledge of the standard violin, 'cello and song literature.

Chamber Music—Woodwind Ensemble

Applicants must possess a good ear, be able to read fluently at sight from standard works, and show command of the instrument of their selection.

Applicants should not be over thirty years of age.

Orchestra

Applicants must possess an elementary knowledge of music, a good ear, a good sense of rhythm, be able to read at sight, and show talent and aptitude for the instrument of their selection.

Applicants should not be over thirty years of age.

Composition

Applicants must send their manuscripts by registered mail for examination, presenting themselves in person only when so requested by the Institute. All manuscripts must be in the handwriting of the applicant.

Only such manuscripts as show genuine creative ability will be considered.

REQUIREMENTS FOR ENTRANCE EXAMINATIONS . . . *Continued*

Conducting

Applicants must possess an accurate ear, a developed rhythmic sense, and a theoretical knowledge of the range and technique of orchestral instruments in the modern orchestra. They must be able to transpose at sight and demonstrate a knowledge of harmony and musical form.

Applicants must likewise show familiarity with classical and romantic orchestral literature and be able to read scores fluently at the piano, such as the nine symphonies of Beethoven; the C major, E flat major and G minor symphonies of Mozart; the four symphonies of Brahms; and the overtures of Weber, Mendelssohn and Wagner.

Opera

Applicants must possess a good voice and be well advanced in the art of singing. They should give evidence of a musical background, general musicianship and some knowledge of opera repertoire. They must be able to read music easily at sight. A knowledge of languages is desirable.

They should have a good stage presence and sound physique. Applicants should not be over thirty years of age.

THE CURTIS INSTITUTE OF MUSIC

The Curtis Institute of Music is situated in the musical center of Philadelphia. It is within four squares of the Academy of Music, where the concerts of the Philadelphia Orchestra and other important musical events take place, and not far from other theatres, auditoriums and concert halls. Nearby are the broadcasting studios of WCAU and KYW.

The studios and other rooms of the Institute are enriched by works of art.

Casimir Hall, auditorium of The Curtis Institute of Music, has a seating capacity of 300. An Aeolian four-manual concert organ is part of the equipment. In this hall two annual series of concerts, the faculty and the student, are given.

Studios are reserved for practice purposes. All studios are equipped with Steinway pianos. In one is a three-manual Aeolian practice organ.

CASIMIR HALL

LIBRARY

THE LIBRARY

The library consists of 26,000 volumes —books, music and scores.

There are approximately 1,000 miniature scores which are in constant circulation among the students.

The music library of the late Charles H. Jarvis, of Philadelphia, is a recent gift by joint action of the heirs of Mr. Jarvis and The Drexel Institute of Art, Science and Industry where formerly it was in custody.

The Jarvis library consists of approximately 1,700 volumes of chamber music, orchestra, violin, piano and vocal works and includes a reference collection of the complete works of Mozart.

COLLECTION OF INSTRUMENTS OWNED BY THE CURTIS INSTITUTE FOR THE USE OF ITS STUDENTS AND GRADUATES

33 Violins	Among them 24 old instruments, including an Antonius Stradivarius (Cremona 1697) and three Jean Baptiste Guadagninis (Milano and Parma, 18th century)
16 Violas	Among them 3 old instruments: two Gasparo da Salo (Brescia, late 16th century) and an Antonius and Hieronymous Amati (Cremona 1616)
10 Violoncellos . .	Among them 8 old instruments, including a Giofreddo Cappa (Turin 1697) and a Nicolas Lupot "King of France" (Paris 1811)
79 Pianos	Steinway: 67 grands and 12 uprights
2 Organs	Aeolian: a four-manual concert (in Casimir Hall) and a three-manual practice.
15 Harps	Lyon and Healy, including one concert grand

Orchestra Instruments

15 Double Basses	1 English Horn	2 Trumpets
3 Flutes	7 Clarinets	2 Trombones
2 Piccolos	1 Bassoon	6 Tuba
3 Oboes	1 Contrabassoon	6 Tympani

Miscellaneous other Percussion Instruments

1 Steinway Duo-Art Player Piano

1 RCA-Victor Orthophonic Victrola (Combination radio and phonograph)

Large collection of Piano Rolls and Records

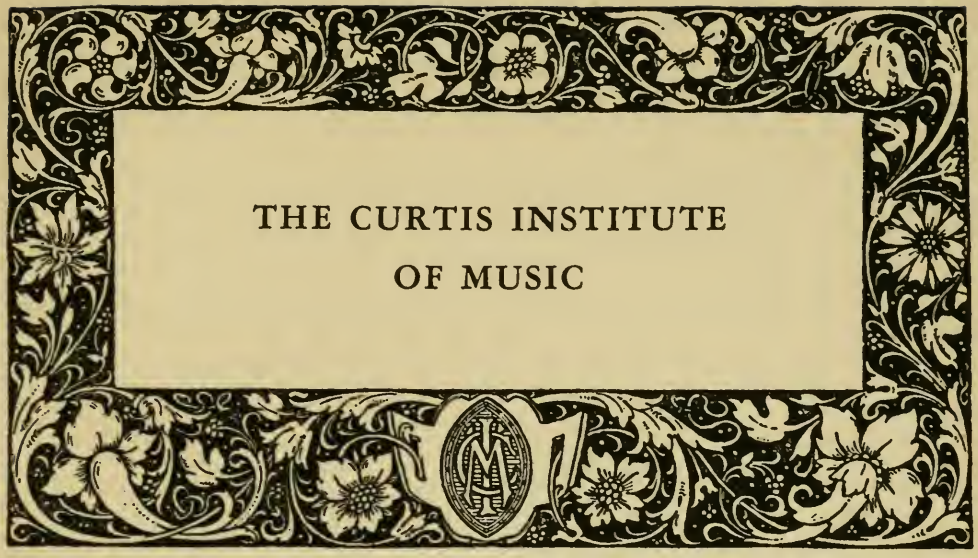
THE CALENDAR

School Year	begins September 30, 1935
Auditions	begin *April 6, 1936
Commencement Exercises	May 19, 1936
School Year	ends May 30, 1936

Holidays

Thanksgiving Day	November 28, 1935
Christmas vacation	December 21, 1935 to January 1, 1936, inclusive
Washington's Birthday	February 22, 1936
Spring vacation	March 16 to March 21, 1936, inclusive
Easter holidays	April 10 and 11, 1936
Memorial Day	May 30, 1936

*Date subject to change



1936-1937

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CATALOGUE
1936-1937

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PHILADELPHIA · PENNSYLVANIA

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Founder and President

DR. JOSEF HOFMANN
Director and Dean

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THROUGH CONTEMPORARY MASTERS
THE GREAT TRADITIONS OF THE PAST

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Continued use of music from the Library of the Institute.

Assistance in obtaining engagements by The Curtis Institute Concert Management.

PUBLIC AND RADIO ACTIVITIES OF CURTIS INSTITUTE STUDENTS AS PART OF MUSICAL EDUCATION

Radio—Student-soloists, ensemble groups and the Curtis Orchestra composed of students, participate in twenty to thirty programs each season which are broadcast from Casimir Hall (the Institute Auditorium) and the radio studios in Philadelphia over the Columbia Broadcasting System.

Concert Course—Students appear before educational and civic organizations within a hundred-mile radius of Philadelphia.

Orchestra—The Curtis Symphony Orchestra gives regular radio and other public concerts.

Chamber Music—Students in chamber music appear in public and over the radio.

In addition to the foregoing curricular public activities, students are permitted at the discretion of the Director to accept professional engagements.

Officers

•

MRS. MARY LOUISE CURTIS BOK
President

PHILIP S. COLLINS
Vice-President

CARY W. BOK
Secretary

CURTIS BOK
Treasurer

Board of Directors

MRS. MARY LOUISE CURTIS BOK

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MRS. EDITH EVANS BRAUN
PHILIP S. COLLINS
MRS. JENNIE M. FELS
DR. JOSEF HOFMANN

Executive Staff

•

JOSEF HOFMANN, MUS. D.
Director and Dean

MRS. DOROTHY LYNCH
Assistant to the Director

MRS. SARAH HETTINGER
Librarian

MISS JANE FAIRFAX HILL
Registrar

JAY H. MATTIS
Comptroller

W. CREARY WOODS
Publicity, Concerts and Radio

THE FACULTY

Voice

EMILIO DE GOGORZA

HARRIET VAN EMDEN

Piano

JOSEF HOFMANN, *Mus. D.*

DAVID SAPERTON

ISABELLE VENGEROVA

Violin

EFREM ZIMBALIST

LÉA LUBOSHUTZ

ALEXANDER HILSBERG

RUVIN HEIFETZ

Viola

DR. LOUIS BAILLY

MAX ARONOFF

Violoncello

FELIX SALMOND

Harp

CARLOS SALZEDO

Organ

ALEXANDER McCURDY

THE FACULTY . . . *Continued*

Accompanying and Two-Piano Literature
HARRY KAUFMAN

Chamber Music
DR. LOUIS BAILLY

Woodwind Ensemble
MARCEL TABUTEAU

Orchestra
FRITZ REINER, *Conductor*
BORIS GOLDOVSKY, *Assistant Conductor*

ALEXANDER HILSBERG, *Strings*
ANTON TORELLO, *Double Bass*
WILLIAM KINCAID, *Flute*
ROBERT McGINNIS, *Clarinet*
MARCEL TABUTEAU, *Oboe*
FERDINAND DEL NEGRO, *Bassoon*
MARCEL TABUTEAU, *Winds*
ANTON HORNER, *Horn*
SAUL CASTON, *Trumpet*
CHARLES GERHARD, *Trombone*
PHILIP DONATELLI, *Tuba*
OSCAR SCHWAR, *Percussion*

Conducting
FRITZ REINER
BORIS GOLDOVSKY, *Assistant*

Operatic Acting and Stage Deportment
ERNST JOSEPH MARIA LERT, PH.D.

Composition
ROSARIO SCALERO

THE FACULTY . . . *Continued*

Harmony and Counterpoint
(Elementary)
ANNE-MARIE SOFFRAY

Solfège
RENÉE LONGY MIQUELLE

Piano
Grade B

NADIA REISENBERG
MARTHA HALBWACHS MASSÉNA
JOSEPH LEVINE
WILLIAM HARMS

Vocal Repertoire
MAX PONS
SYLVAN LEVIN
BORIS GOLDOVSKY
ALBERTO BIMBONI
ELIZABETH WESTMORELAND

History of Music
JEAN B. BECK, PH.D.

Languages and Diction
MARY WESNER, A.B., *English and Latin*
RENÉ DAUDON, *French*
MARY SHUMWAY, PH.D., *German*
MARTHA TÜRK, *German*
PLACIDO DE MONTOLIU, *Italian and Spanish*

Academic Tutors
MARY SHUMWAY, PH.D.
MARY WESNER, A.B.

STUDIES

The curriculum is adjusted to each student's needs.

The major subjects are:

Voice
Piano
Violin
Viola
Violoncello
Harp
Organ
Accompanying
Two-Piano Literature
Chamber Music
Woodwind Ensemble
Orchestra Instruments
Conducting
Opera
**Composition*

The supplementary subjects are:

Piano GRADE B
***Solfège*
Harmony and Counterpoint (ELEMENTARY)
Vocal Repertoire
History of Music
Stage Deportment
Diction
Languages and other Academic Studies
****Speedwriting and Typewriting*

*The major subject Composition includes the study of Elements and Forms of Musical Expression, Counterpoint and Orchestration.

**Solfège embraces Ear Training, Chord Formation and Progressions, Rhythm, Sight Reading, Transposition and Score Reading.

***For students majoring in Accompanying.

STUDIES . . . *Continued*

Obligatory Subjects

Piano, Grade B, is a required subject for every student except those majoring in Piano and Accompanying.

Chamber Music is a required supplementary subject for students of Piano, Accompanying and String Instruments. Students of Voice, Harp and Wind Instruments are required to rehearse with Chamber Music groups when called upon.

All students of solo String Instruments as well as students of Orchestra Instruments are required to attend orchestra classes.

APPLICATION FOR ADMISSION TO THE CURTIS INSTITUTE

Before being granted an audition, applicants are required to file application forms and to answer completely all questions contained therein. These forms must be signed by three musicians of accepted standing qualified to express an opinion of the applicant's musical attainments and must be accompanied by birth certificate, physician's certificate of health, and a photograph of the applicant.

Auditions are held at the Institute in April, with applicants accepted being enrolled the following September. *To receive an audition in April 1937, the completed application form must be received at the offices of the Institute not later than March 5, 1937.*

Applicants enrolled as students at other schools of music, or studying with private teachers will not be given auditions unless recommended by the respective schools or teachers.

Application forms may be had upon request.

Address all communications to

THE CURTIS INSTITUTE OF MUSIC
Rittenhouse Square, Philadelphia, Pennsylvania

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General Information

Information concerning rentals and living expenses may be obtained from the office of the Assistant to the Director. Students will be advised and assisted in obtaining suitable living accommodations, and will also, when necessary, be directed to physicians and dentists.

Students may consult the Assistant to the Director regarding their personal problems.

REQUIREMENTS FOR ENTRANCE EXAMINATIONS

The entrance requirements are presented here in a general form, allowing the applicant latitude in the selection of works to be presented for examination. While the choice of composition to be played at an audition is important, the manner of performance carries far greater weight. The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown in the examination, rather than upon the degree of advancement already attained.

Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

The examiners do not assume the obligation of hearing all that an applicant is required to have in readiness for examination.

Accompanists are provided for vocal and instrumental applicants.

The examiners are not obligated to comply with requests for criticism of applicants not accepted.

Voice

The applicant must possess a good voice, health, vitality, musical talent and personality. In addition, the applicant should have at least an elementary knowledge of music and of piano, while some knowledge of languages is desirable.

Four selections from operatic arias, oratorios or songs, showing the range and power of the voice, should be submitted from memory. The selections should be chosen from the works of the following composers: Händel, Schubert, Schumann, Franz, Brahms, Strauss, Tschaikowsky, Rachmaninoff, Faurè, Debussy, Duparc, Mozart, Bizet, Saint-Saëns, Puccini, Wagner, or from the collection of Italian Songs edited by Parisotti.

Applicants should not be over twenty-three years of age.

REQUIREMENTS FOR ENTRANCE EXAMINATIONS . . . *Continued*

Piano

Applicants must play from memory a Three-part Invention or a Prelude and Fugue from The Well-tempered Clavichord of Bach; a Beethoven sonata, complete; two selections—one slow and one brilliant—from the works of Chopin or Schumann (preferably Chopin).

Applicants should not be over twenty years of age.

Violin

Applicants under fourteen years of age should have a precise knowledge of the positions and the change of positions, double notes, and a complete command of scales and the usual ways of bowing. At the time of an audition applicants will be required to play satisfactorily Hrimaly scales in three octaves and double stops; Kreutzer Etudes and one or more concertos from the works of the following composers: de Beriot, Viotti and Spohr.

Applicants over fourteen years of age should possess a knowledge of the principles stated above. At the time of the audition applicants must be able to play satisfactorily all scales in fluent tempo and double stops; a Bach sonata for violin alone; etudes by the following composers: Dont and Paganini; and a concerto by one of the following composers—Bach, Mozart, Spohr, Brahms, Beethoven, Paganini, Mendelssohn or Goldmark.

Applicants over twenty years of age will not be considered for a solo violin major.

REQUIREMENTS FOR ENTRANCE EXAMINATIONS . . . *Continued*

Viola

Applicants must have some knowledge of the clefs, positions, scales and arpeggios; and be familiar with some of the standard violin studies such as those of Kreutzer and Rode, and also Campagnoli's 41 Caprices, Opus 22, which are especially written for the viola. They should also be able to play one movement of Firket's or Hans Sitt's Concertos.

Applicants should not be over twenty-five years of age.

Violoncello

Applicants must be able to play satisfactorily all major and minor scales and arpeggios; also, a fast and a slow movement from a Bach Suite. They may choose for a second composition one movement of a concerto from the standard repertoire or one movement from a sonata for piano and violoncello, classical or modern. It is desirable, but not obligatory, that selections be submitted from memory.

Applicants should not be over twenty years of age.

Harp

Applicants should possess a knowledge of the principles of modern harp playing and be familiar with its "fundamental position" and "symbols." Knowledge of piano playing is desirable. Applicants should submit from memory two works of contemporary composers and two transcriptions from the classics.

Applicants should not be over twenty years of age.

REQUIREMENTS FOR ENTRANCE EXAMINATIONS . . . *Continued*

Organ

The following should be submitted from memory: (a) fugue or principal movement from a sonata or symphony, (b) a trio, (c) a scherzo and (d) a slow movement.

Applicants must also play the following on the piano: (a) a study, and (b) a nocturne or other slow movement.

Applicants should not be over twenty-five years of age.

Accompanying

Applicants must demonstrate sufficient pianistic ability to play satisfactorily some of the more difficult studies of Cramer, Clementi-Tausig, or Czerny, Opus 740; be able to read at sight, with a certain degree of accuracy, such accompaniments as the examiners may choose, and have a fair knowledge of the standard violin, 'cello and song literature.

Chamber Music—Woodwind Ensemble

Applicants must possess a good ear, be able to read fluently at sight from standard works, and show command of the instrument of their selection.

Applicants should not be over thirty years of age.

Orchestra

Applicants must possess an elementary knowledge of music, a good ear, a good sense of rhythm, be able to read at sight, and show talent and aptitude for the instrument of their selection.

Applicants should not be over twenty-five years of age.

REQUIREMENTS FOR ENTRANCE EXAMINATIONS . . . *Continued*

Composition

Applicants must send their manuscripts by registered mail for examination, presenting themselves in person only when so requested by the Institute. All manuscripts must be in the handwriting of the applicant.

Only such manuscripts as show genuine creative ability will be considered.

Conducting

Applicants must possess an accurate ear, a developed rhythmic sense, and a theoretical knowledge of the range and technique of orchestral instruments in the modern orchestra. They must be able to transpose at sight and demonstrate a knowledge of harmony and musical form.

Applicants must likewise show familiarity with classical and romantic orchestral literature and be able to read scores fluently at the piano, such as the nine symphonies of Beethoven; the C major, E flat major and G minor symphonies of Mozart; the four symphonies of Brahms; and the overtures of Weber, Mendelssohn and Wagner.

Opera

Applicants must possess a good voice and be well advanced in the art of singing. They should give evidence of a musical background, general musicianship and some knowledge of opera repertoire. They must be able to read music easily at sight. A knowledge of languages is desirable.

They should have a good stage presence and sound physique. Applicants should not be over thirty years of age.

THE CURTIS INSTITUTE OF MUSIC

The Curtis Institute of Music is situated in the musical center of Philadelphia. It is within four squares of the Academy of Music, where the concerts of the Philadelphia Orchestra and other important musical events take place. Nearby is the broadcasting studio of WCAU, from which the weekly broadcast of the Institute has been given for 7 years over a nation-wide hook-up of the Columbia Broadcasting System.

The studios and other rooms of the Institute are enriched by works of art.

Casimir Hall, auditorium of The Curtis Institute of Music, has a seating capacity of 300. An Aeolian four-manual concert organ is part of the equipment. In this hall two annual series of concerts, the faculty and the student, are given.

Studios are reserved for practice purposes. All studios are equipped with Steinway pianos. In one is a three-manual Aeolian practice organ.

CASIMIR HALL

LIBRARY

THE LIBRARY

The library consists of 27,277 volumes —books, music and scores.

There are approximately 1,000 miniature scores which are in constant circulation among the students.

The music library of the late Charles H. Jarvis, of Philadelphia, is a recent gift by joint action of the heirs of Mr. Jarvis and The Drexel Institute of Art, Science and Industry where formerly it was in custody.

The Jarvis library consists of approximately 1,700 volumes of chamber music, orchestra, violin, piano and vocal works and includes a reference collection of the complete works of Mozart.

COLLECTION OF INSTRUMENTS OWNED BY THE CURTIS INSTITUTE FOR THE USE OF ITS STUDENTS AND GRADUATES

36 Violins	Among them 26 old instruments, including 3 Antonius Stradivarius (Cremona 1695–1697 and 1709) and three Jean Baptiste Guadagninis (Milano and Parma, 18th century)
16 Violas	Among them 3 old instruments: two Gasparo da Salo (Brescia, late 16th century) and an Antonius and Hieronymous Amati (Cremona 1616)
10 Violoncellos . .	Among them 8 old instruments, including a Giofreddo Cappa (Turin 1697) and a Nicolas Lupot "King of France" (Paris 1811)
80 Pianos	Steinway: 68 grands and 12 uprights
2 Organs	Aeolian: a four-manual concert (in Casimir Hall) and a three-manual practice
15 Harps	Lyon and Healy, including one concert grand

Orchestra Instruments

15 Double Basses	1 English Horn	2 Trumpets
3 Flutes	7 Clarinets	2 Trombones
2 Piccolos	3 Bassoon	6 Tuba
3 Oboes	1 Contrabassoon	6 Tympani

Miscellaneous other Percussion Instruments

1 Steinway Duo-Art Player Piano

1 RCA-Victor Orthophonic Victrola (Combination radio and phonograph)

Large collection of Piano Rolls and Records

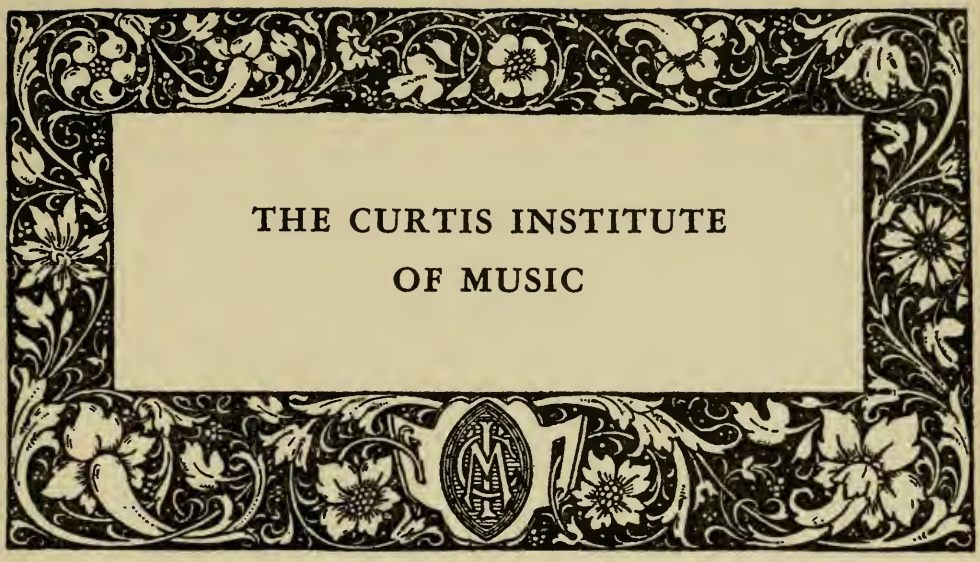
THE CALENDAR

School Year	begins September 28, 1936
Auditions	begin *March 29, 1937
Commencement Exercises	May 18, 1937
School Year	ends May 29, 1937

Holidays

Thanksgiving Day	November 26, 1936
Christmas vacation	December 23, 1936, to January 3, 1937, inclusive
Washington's Birthday	February 22, 1937
Easter vacation	March 20 to March 28, 1937, inclusive
School closes	Saturday, May 29, 1937

*Date subject to change



THE CURTIS INSTITUTE OF MUSIC

1937-1938

THE
CURTIS INSTITUTE OF MUSIC

CATALOGUE
1937-1938

RITTENHOUSE SQUARE
PHILADELPHIA · PENNSYLVANIA

THE CURTIS INSTITUTE OF MUSIC, founded in 1924 by Mary Louise Curtis Bok, welcomes students of all nationalities.

The Curtis Institute receives its support from The Mary Louise Curtis Bok Foundation, is operated under a Charter of the Commonwealth of Pennsylvania and is fully accredited for the conferring of Degrees.

The Curtis Institute is approved by the United States Government as an institution of learning for the training of non-quota foreign students, in accordance with the Immigration Act of 1924.

Officers

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MARY LOUISE CURTIS BOK
President

CURTIS BOK
Vice-President

CARY W. BOK
Secretary

PHILIP S. COLLINS
Treasurer

Board of Directors

MARY LOUISE CURTIS BOK

CARY W. BOK
CURTIS BOK
EDITH EVANS BRAUN
PHILIP S. COLLINS
JENNIE M. FELS
JOSEF HOFMANN

Executive Staff

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JOSEF HOFMANN, MUS. D.
Director and Dean

DOROTHY BOWMAN
Assistant to the Director

SARAH HETTINGER
Librarian

JANE FAIRFAX HILL
Registrar

JAY H. MATTIS
Comptroller

W. CREARY WOODS
Concerts, Radio and Publicity

MARY LOUISE CURTIS BOK
Founder and President

JOSEF HOFMANN
Director and Dean

PURPOSE

TO HAND DOWN
THROUGH CONTEMPORARY MASTERS
THE GREAT TRADITIONS OF THE PAST

TO TEACH STUDENTS TO BUILD
ON THIS HERITAGE FOR
THE FUTURE

THE FACULTY

Voice

EMILIO DE GOGORZA — ESTELLE LIEBLING

ELISABETH SCHUMANN
(German Lieder)

Piano

JOSEF HOFMANN, *Mus. D.*

DAVID SAPERTON — ISABELLE VENGEROVA

Violin

EFREM ZIMBALIST

LÉA LUBOSHUTZ — ALEXANDER HILSBERG

RUVIN HEIFETZ

Violoncello

FELIX SALMOND

Viola

LOUIS BAILLY, *Mus. D.* — MAX ARONOFF

Harp

CARLOS SALZEDO, *Mus. D.*

Organ

ALEXANDER McCURDY, *Mus. D.*

Faculty continued

THE FACULTY . . . *Continued*

Accompanying
HARRY KAUFMAN

Two-Piano Playing
VERA BRODSKY AND HAROLD TRIGGS

Chamber Music
LOUIS BAILLY, *Mus. D.*

Woodwind Ensemble
MARCEL TABUTEAU

Orchestra
FRITZ REINER, *Conductor*

ALEXANDER HILSBERG, *Strings*
ANTON TORELLO, *Double Bass*
WILLIAM KINCAID, *Flute*
ROBERT McGINNIS, *Clarinet*
MARCEL TABUTEAU, *Oboe*
FERDINAND DEL NEGRO, *Bassoon*
MARCEL TABUTEAU, *Winds*
ANTON HORNER, *Horn*
SAUL CASTON, *Trumpet*
CHARLES GERHARD, *Trombone*
PHILIP DONATELLI, *Tuba*
OSCAR SCHWAR, *Percussion*

Conducting
FRITZ REINER

Operatic Acting and Stage Deportment
ERNST JOSEPH MARIA LERT, PH.D.

Music Criticism
SAMUEL CHOTZINOFF

Composition
ROSARIO SCALERO

THE FACULTY . . . *Continued*

Harmony and Counterpoint (Elementary)

ANNE-MARIE SOFFRAY

Solfège

RENÉE LONGY MIQUELLE

Supplementary Piano

NADIA REISENBERG
MARTHA HALBWACHS MASSÉNA
JEANNE BEHREND
ELEANOR BLUM
JOSEPH SAMUEL LEVINE
FREDA PASTOR

Vocal Repertoire

MAX PONS
SYLVAN LEVIN
ALBERTO BIMBONI
ELIZABETH WESTMORELAND

History of Music

JEAN B. BECK, PH.D.

Languages and Diction

MARY WESNER, A.B., *English and Latin*
RENÉ DAUDON, *French*
LESTER ENGLANDER, *Elementary French*
MARY SHUMWAY, PH.D. *German*
MARTHA TÜRK, *German*
PLACIDO DE MONTOLIU, *Italian and Spanish*

Academic Tutors

MARY SHUMWAY, PH.D.
MARY WESNER, A.B.

Privileges Enjoyed by Students of The Curtis Institute

Free tuition.

Individual instruction by world-famous artists.

Financial aid when warranted.

The use of instruments owned by the Institute for home practice.

The use of music and books from the Institute's Library for home study.

Preparatory public and radio performances.

Curtis Institute Graduates Who Qualify Are Granted

The Degree of Bachelor of Music.

Introductory public appearances here and abroad.

The use of instruments owned by the Institute for the period of their public introduction.

Individual coaching in preparation for professional engagements.

Assistance in obtaining professional engagements.

COLLECTION OF INSTRUMENTS OWNED BY THE CURTIS INSTITUTE FOR THE USE OF ITS STUDENTS AND GRADUATES

46 Violins	Among them 28 old instruments, including 2 Antonius Stradivarius (Cremona 1695 and 1709) and 3 Jean Baptiste Guadagnini (Milano and Parma, 18th century)
17 Violas	Among them 3 old instruments: 2 Gasparo da Salo (Brescia, late 16th century) and an Antonius and Hieronymous Amati (Cremona 1616)
12 Violoncellos . . .	Among them 9 old instruments, including a Dominic Montagnana (Venice, 1729), a Giofreddo Cappa (Turin 1697) and a Nicolas Lupot "King of France" (Paris 1811)
83 Pianos	Steinway: 68 grands, 3 concert grands and 12 uprights
2 Organs	Aeolian-Skinner: a five-manual concert (in Casimir Hall) and a three-manual Aeolian practice
15 Harps	Lyon and Healy, including 2 concert grands

Orchestra Instruments

14 Double Basses	1 English Horn	2 Trumpets
3 Flutes	7 Clarinets	3 Trombones
2 Piccolos	3 Bassoons	6 Tubas
3 Oboes	1 Contrabassoon	6 Tympani

Miscellaneous other Percussion Instruments

1 Steinway Duo-Art Player Piano

1 RCA-Victor Orthophonic Victrola (Combination radio and phonograph)

Equipment for making sound records

Large collection of valuable musical records and piano rolls

PUBLIC AND RADIO ACTIVITIES OF CURTIS INSTITUTE STUDENTS AS PART OF MUSICAL EDUCATION

Radio—Student-soloists, ensemble groups and the Curtis Symphony Orchestra composed of Curtis students participate in thirty radio programs during the school year 1937–38. These programs are broadcast from Casimir Hall, the auditorium of The Curtis Institute of Music, over a nation-wide hook-up of the Columbia Broadcasting System.

Concert Course—Student-soloists and ensemble groups managed by The Curtis Institute Concert Bureau appear before educational and civic organizations.

Students are permitted to accept professional engagements at the discretion of the Director.

STUDIES

The curriculum is adjusted to each student's needs.

The major subjects are:

Voice (General)
German Lieder
Piano
Violin
Violoncello
Viola
Harp
Organ
Accompanying
Two-Piano Playing
Chamber Music
Woodwind Ensemble
Orchestra Playing
Conducting
Opera
Music Criticism
**Composition*

The supplementary subjects are:

Elementary Harmony and Counterpoint
***Solfège*
Piano
Vocal Repertoire
Languages and other Academic Studies
Diction
History of Music
Stage Deportment

*Composition includes the study of Elements and Forms of Musical Expression, Counterpoint and Orchestration.

**Solfège embraces Ear Training, Chord Formation, Rhythm, Sight Reading, Transposition and Score Reading.

Studies continued

STUDIES . . . *Continued*

Supplementary Piano is a required subject for every student except those majoring in Piano and Accompanying.

Chamber Music is a required subject for students majoring in Piano, Accompanying and String Instruments. Students majoring in Voice, Harp and Wind Instruments are required to rehearse with Chamber Music groups when called upon.

All students of solo String Instruments as well as students of Orchestra Instruments are required to attend orchestra classes.

APPLICATION FOR ADMISSION TO THE CURTIS INSTITUTE

Before being granted an audition, an applicant is required to file an application form and to answer *in full* all questions contained therein. This form must be accompanied by an official birth certificate, physician's certificate of health, and a photograph of the applicant. *See requirements for Entrance Examinations on the following pages.*

An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition only if the application form is accompanied by written permission from the respective school or teacher.

Entrance examinations will be held at The Curtis Institute in April 1938 for the school year 1938–39. *Completed application forms must be received by The Curtis Institute not later than March 4, 1938.*

Application forms may be had upon request.

Address all communications to

THE CURTIS INSTITUTE OF MUSIC
RITTENHOUSE SQUARE, PHILADELPHIA, PENNSYLVANIA

REQUIREMENTS FOR ENTRANCE EXAMINATIONS

The entrance requirements are presented here in a general form, allowing the applicant latitude in the selection of works to be presented for examination. While the choice of composition to be played at an audition is important, the manner of performance carries far greater weight. The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown in the examination rather than upon the degree of advancement already attained.

Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

The examiners are not obliged to hear all that an applicant may have in readiness for examination nor to comply with requests for criticism of applicants not accepted.

Accompanists are provided by the Institute for vocal and instrumental auditions.

Voice (General)

The applicant must possess a good voice, musical talent, and personality. In addition, the applicant should have at least an elementary knowledge of music and of piano, while a fair knowledge of languages is desirable.

Four selections from operatic arias, oratorios or songs, showing the range and power of the voice, should be submitted from memory, the selections to be chosen from the works of the following composers: Händel, Schubert, Schumann, Franz, Brahms, Strauss, Tschaikowsky, Rachmaninoff, Faurè, Debussy, Duparc, Mozart, Bizet, Saint-Saëns, Puccini, Wagner, or from the collection of Italian Songs edited by Parisotti (Schirmer, Publishers).

Applicants should not be over twenty-three years of age.

REQUIREMENTS FOR ENTRANCE EXAMINATIONS . . . *Continued*

German Lieder

Applicants must possess a good voice and be well advanced in the art of singing. They should give evidence of a musical background, general musicianship and must have a fair knowledge of German repertoire.

Applicants should not be over thirty years of age.

Piano

Applicants must play from memory a Three-part Invention or a Prelude and Fugue from The Well-tempered Clavichord of Bach; a Beethoven sonata, complete; two selections—one slow and one brilliant—from the works of Chopin or Schumann (preferably Chopin).

Applicants should not be over twenty years of age.

Violin

Applicants under fourteen years of age must play satisfactorily Hrimaly scales in three octaves and double stops; Kreutzer Etudes and one or more concertos from the works of the following composers: de Beriot, Viotti and Spohr.

Applicants over fourteen years of age must play all scales in fluent tempo and double stops; a Bach sonata for violin alone; etudes by Dont and Paganini; and a concerto by one of the following composers: Bach, Mozart, Spohr, Brahms, Beethoven, Paganini, Mendelssohn or Goldmark.

Applicants should not be over twenty years of age.

REQUIREMENTS FOR ENTRANCE EXAMINATIONS . . . *Continued*

Violoncello

Applicants must be able to play satisfactorily all major and minor scales and arpeggios; also, a fast and a slow movement from a Bach Suite. They may choose for a second composition one movement of a concerto from the standard repertoire or one movement from a sonata for piano and violoncello, classical or modern. It is desirable, but not obligatory, that selections be submitted from memory.

Applicants should not be over twenty years of age.

Viola

Applicants must have a fair knowledge of the clefs, positions, scales, arpeggios and double stops, and be able to play some of the standard violin studies such as those of Kreutzer and Rode, and also Campagnoli's 41 Caprices, Opus 22, which are especially written for the viola. They should also play one movement of Firket's or Hans Sitt's Concertos.

Applicants should not be over twenty-five years of age.

Harp

Applicants should possess a complete knowledge of the fundamental principles of contemporary harp playing. Knowledge of piano playing is desirable. Applicants should submit from memory two transcriptions from the classics and two works of contemporary composers.

Applicants should not be over twenty years of age.

REQUIREMENTS FOR ENTRANCE EXAMINATIONS . . . *Continued*

Organ

Applicants must play from memory: (a) fugue or prelude and fugue or principal movement from a sonata or symphony, (b) a trio, (c) a scherzo, and (d) a slow movement.

Applicants must also play the following on the piano:

(a) a study, and (b) a nocturne or other slow movement.

Applicants should not be over twenty-five years of age.

Accompanying

Applicants must play fluently some of the more difficult studies of Cramer, Clementi-Tausig, or Czerny, Opus 740; be able to read at sight, with a certain degree of accuracy, such accompaniments as the examiners may choose, and have a fair knowledge of the standard violin, 'cello and song literature.

Two-Piano Playing

Previous experience in Two-Piano Playing is desirable but not essential.

General requirements (excepting age) for this department are the same as for Piano (see page twenty-one).

Applicants should not be over twenty-five years of age.

Chamber Music—Woodwind Ensemble

Applicants must possess a good ear, be able to read fluently at sight from standard works, and show command of the instrument of their selection.

Applicants should not be over thirty years of age.

Orchestra Playing

Applicants must possess an elementary knowledge of music, a good ear, a good sense of rhythm, be able to read at sight, and show talent and aptitude for the instrument of their choice.

Applicants should not be over twenty-five years of age.

REQUIREMENTS FOR ENTRANCE EXAMINATIONS . . . *Continued*

Conducting

Applicants must possess an accurate ear, a developed rhythmic sense, and a theoretical knowledge of the range and technique of orchestral instruments in the modern orchestra. They must be able to transpose at sight and demonstrate a knowledge of harmony and musical form and must show familiarity with classical and romantic orchestral literature and be able to read scores fluently at the piano.

Opera

Applicants must possess a good voice and be well advanced in the art of singing. They should give evidence of a musical background, general musicianship and knowledge of opera repertoire. They must be able to read music easily at sight. A knowledge of languages is desirable.

They should have a good stage presence and sound physique.

Applicants should not be over thirty years of age.

Music Criticism

Applicants must have a knowledge of the rudiments of musical theory and be able to play an instrument. In addition they must show writing ability and submit an article on music of from three hundred to five hundred words.

Composition

Applicants must send their manuscripts by registered mail for examination, presenting themselves in person only when so requested by the Institute. All manuscripts must be in the handwriting of the applicant.

Only such manuscripts as show genuine creative ability will be considered.

THE CURTIS INSTITUTE OF MUSIC

GENERAL INFORMATION

The Curtis Institute of Music is situated in the center of Philadelphia. It is within four squares of the Academy of Music, where the concerts of the Philadelphia Orchestra and other important musical events take place.

Casimir Hall, auditorium of The Curtis Institute of Music, has a seating capacity of 300. An Aeolian-Skinner five-manual concert organ and two Steinway concert grands form a part of the equipment. In this hall two annual series of concerts, the Faculty and the Student, are given.

Weekly programs are broadcast from Casimir Hall over a nation-wide hook-up of the Columbia Broadcasting System.

Practice rooms equipped with Steinway pianos are reserved for Curtis students. An additional room has a three-manual Aeolian practice organ.

A cafeteria where wholesome food is served at cost to students, teachers and members of the staff forms a part of the Institute's equipment.

The Institute, upon request, will furnish information regarding Philadelphia rentals and living expenses and assist students in obtaining suitable living accommodations.

Students may consult the Assistant to the Director regarding their personal problems.

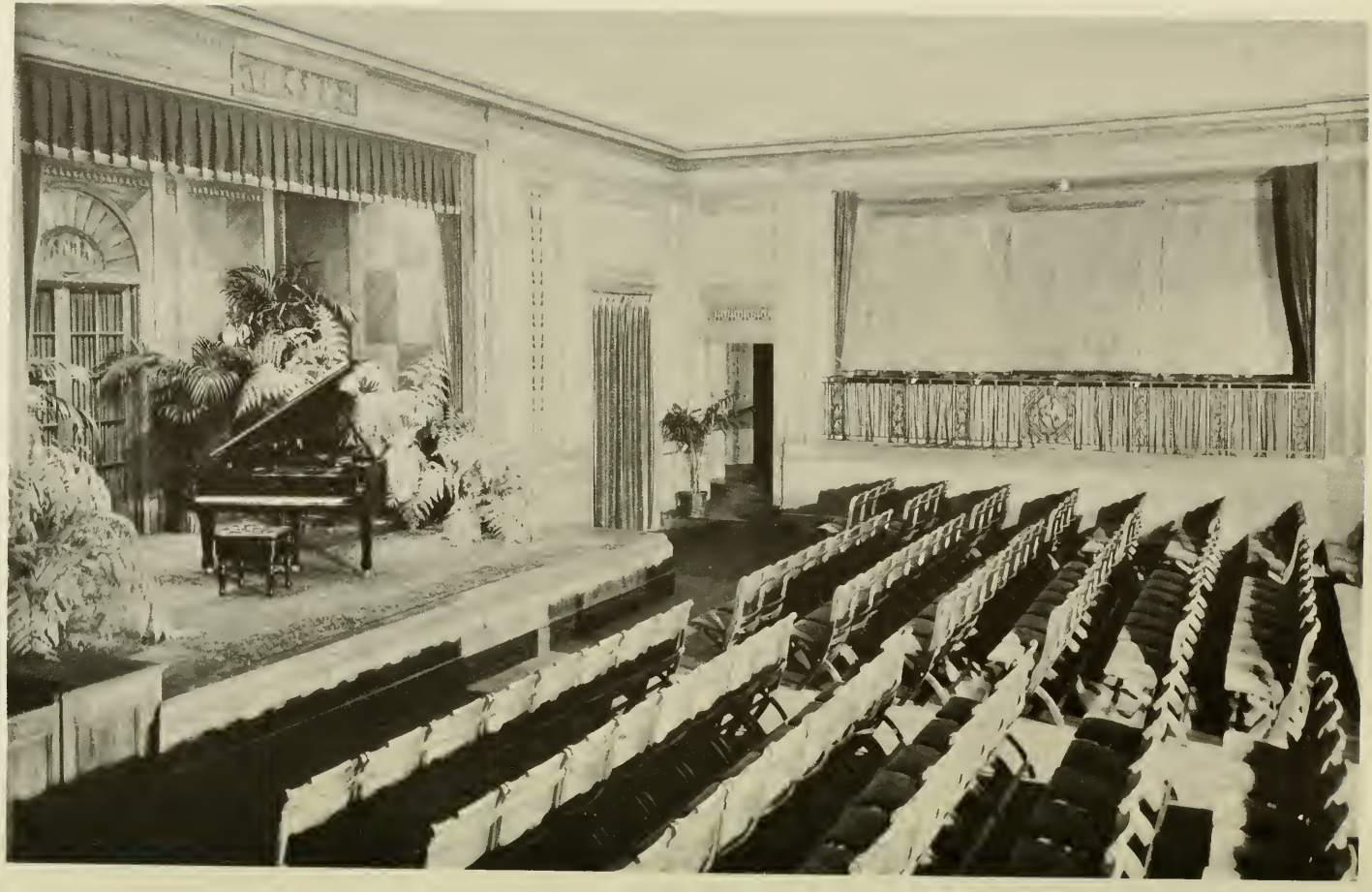
THE LIBRARY

The library consists of 28,000 volumes—music, scores and books.

There are approximately 1,000 miniature scores which are in constant circulation among the students.

The music library of the late Charles H. Jarvis, of Philadelphia, is a gift to The Curtis Institute of Music by joint action of the heirs of Mr. Jarvis and The Drexel Institute of Art, Science and Industry where formerly it was in custody.

The Jarvis library consists of approximately 1,700 volumes of chamber music, orchestra, violin, piano and vocal works and includes a reference collection of the complete works of Mozart.



CASIMIR HALL

LIBRARY

THE CALENDAR

Season 1937–1938

School Year begins	September 27
Auditions begin	*April 4
Commencement Exercises	May 17
School Year ends	May 28

Holidays

Thanksgiving Day	November 25
Christmas vacation	December 19 to January 2, inclusive
Easter vacation	April 10 to April 17, inclusive

*Date subject to change

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